

# The Monthly Musical Record.

OCTOBER 1, 1880.

## OUR MUSICAL SUPPLEMENT.

Two pieces are presented as the Musical Supplement in the present number—one vocal, the other instrumental—representing Nos. 21 and 22 in the selection. The vocal piece is by the veteran composer, John L. Hatton. It is called "The World's Wanderers," and the poetry is by Shelley. The composition being before the eyes of the reader, as it were, can speak for itself, and it is certain to speak most eloquently, for its simplicity of treatment can scarcely fail to produce a good impression on the mind of the musical reader. Numbers of part-songs, written by Mr. Hatton, have already found their way into the repertoires of choral societies all over the globe, and this, one of his most recent efforts, is in no whit behind in character and quality with the best. Not only are Mr. Hatton's contributions in part-music well known, but many of his songs have become "household words." A few particulars of his life and labours may not be out of place here. He was born in Liverpool in 1809, and made his first essay as a composer in London in 1832, filling up his time as a teacher. He was engaged as musical director at Drury Lane Theatre in 1842, under Macready, helping by his judgment and musical skill the successful production of *Acis and Galatea* and *King Arthur*. He wrote his opera *Pascal Bruno* at Vienna, in 1844, where it was produced with success. It was afterwards performed in London, in English. About this time he published a collection of songs in the German style, under the *nom de plume* of "Czapek," which is a rebus on his right name, being the Hungarian for "Hat on." These songs had an extraordinary success. In 1848 he went to America, returned after a time and became conductor of the music at the Princess's Theatre during the period that Mr. Charles Kean produced his memorable Shakespearian revivals. His music was not the least attractive of the many noteworthy features of those performances. He has written some music for the Church, some small operas, cantatas, part-songs, and ballads, and an oratorio, *Hezekiah*, which was performed at the Crystal Palace in 1877.

The instrumental piece, No. 22, is from Cornelius Gurlitt's "Blüthen und Knospen" (Buds and Blossoms), the second item in his Op. 107, a collection of dainty little compositions which carry their own recommendation with them.

## DR. JOHN HULLAH'S REPORT FOR THE YEAR 1879.

IN obedience to custom, Dr. Hullah has presented his annual report upon the Examination in Music of the Students of Training Colleges in Great Britain to the Lords of the Council, and in it he refers to his visit to the Continent, "chiefly that I may express the satisfaction I had in finding many observations and recommendations I had made in former reports confirmed and strengthened by the best Continental practice."

Respecting the style in which the theory of music is taught abroad, he says:—

"In only one set of foreign schools, those of the canton of Geneva, in Switzerland, did I find any but the established musical notation in use. The use of the movable *Do*, as I had believed would prove to be the case, would seem to be limited to Great Britain (chiefly North Britain) and America. Here and there the

figures 1, 2, 3, &c., are, in very elementary teaching, employed to designate the sounds of the scale, an excellent practice long since adopted by many of the best teachers who have worked in conformity with my own method. For the rest, the recommendations in that report will be seen to refer chiefly to matters not of principle but of detail. Two or three of these may with advantage be touched upon again.

"The first is a practice, common in the best Continental schools, of calling on a few pupils only, sometimes even on individuals, to perform passages already sung, or about to be sung, by an entire class. It will be said that this practice necessarily involves a certain sacrifice of time; but this sacrifice will be found generally more apparent than real. Those who are *not* themselves actually singing will certainly receive from the performance of others much cultivation, if not of voice, at least of ear; and those who *are* will acquire confidence from their own individual efforts, and at the same time show that they can, or it may be cannot, execute independently passages they are supposed to have executed with the help, or under the shelter, of the voices of their more competent fellow-students."

The difficulties which beset the teacher at home are thus spoken of:—

"Again and again I have called attention to the fact that the capital difficulty of a music-class teacher is that one student's singing helps that of even the most diligent of his fellows too much. The practice here recommended is the best, possibly the only means of surmounting this."

He strongly recommends the cultivation of instrumental practice as well in combination as individually:—

"The success with which the cultivation of instrumental music is attended in Continental normal schools induces the expression of a wish that more could be done in this direction in our own. On this head we have nevertheless cause for congratulation. The orchestral practices at Cheltenham and the Borough Road Training Colleges are maintained with undiminished spirit. The performance of the band of wind instruments at Culham showed last year a striking improvement on that of the foregoing. I cannot but think that these (wind) instruments might be exchanged with advantage for stringed, having reference to the necessities of the work these students have before them. The practice of the violin especially, though often brought to bear in Continental schools on the debilitating and mischievous practice of singing by ear, is one I should like to see far more extended than it is among our own students, female as well as male. Forty years ago, whatever their individual opinion on this might have been, few would have advocated its extension to female training schools, but the recently increasing spread of violin practice among ladies, and the benefits to domestic music arising therefrom, have all but silenced the objections at one time made to it. That its difficulty, to those who are to some extent already musicians, has been enormously overrated I had always believed. The success which has attended it in a single training college, that of Cheltenham, referred to at length in my last report, would alone be sufficient to justify this opinion were such justification needed, which it certainly is not.

"The pianoforte teaching at the Edinburgh Church of Scotland Normal School is still carried on under Mr. Mackenzie and his admirable assistant, Miss M. J. Smith, as well as, possibly even better than, of yore. At the Glasgow Church of Scotland Normal School, Dr. Peace still carries on similar work. At Liverpool it forms an essential part of the curriculum. At Bangor a considerable number of students have availed themselves of the services of Dr. Rogers, organist of the cathedral, which have recently been placed at their disposal. At a large number of colleges, male as well as female, a number increasing year by year present themselves always as accompanists to their fellow-students' songs, the performance of which has always formed a portion of my examination. The students who participate in this valuable instruction have, it is true, little time for individual practice; but such as they have, the habits of attention formed in the prosecution of other studies, and the generally careful training which they undergo in the theory of music, so far as it can be carried, enable them to turn to the best account."

He states that our success is inferior to that in Continental training schools:—

"If our achievements in this direction, as in some others, compare unfavourably with those of Continental training schools, this may fairly be attributed to the imperfect preparation of students before entering our schools, and the much shorter periods of their stay in them. Gradually, however, as the demand for schoolmasters and schoolmistresses better skilled in music becomes greater, these shortcomings will right themselves. Already some change is perceptible in regard to the former of these difficulties."

The diminished number of musically unprepared students he regards as hopeful for the future.

The number of students who enter their colleges altogether unprepared in music has certainly somewhat diminished of late. In too many instances, however, it is still considerable.

For example last year:—

At Thuro, out of 20 students, there were 9 of these; at Swansea, out of 27, there were 15; at Chester, out of 47, there were 29; and at Hammersmith, out of 21, 11.

On the other hand. At Garmarthen, out of 20, there were only 3 such; at Warrington, out of 60, only 6; at Derby, out of 22, only 3; at Cheltenham (female department), out of 27, only 4; at Homerton, out of 37, 3; at Stockwell, out of 61, 5; at Lincoln, out of 19, 2; at Edinburgh Episcopal, out of 30, 3; at Aberdeen (Church of Scotland), out of 38, 1; and at Peterborough, out of 23, none. This last is, I think, the first, or all but the first, similar instance I have had to record.

Having had no opportunities afforded me of examining individual students in Continental normal schools, I am unable to compare with theirs the powers of reading fresh music, or of singing that already studied, of the students in our own schools. I am disposed to think, however, that the comparison, could it be made fairly, would not redound to the disadvantage of the latter.

I have the pleasure to record that I found last year singing by note had been introduced, sometimes for the first time, into the practising schools attached to several colleges. Crowded as my time was during my last tour, I made it a point to visit all of those which I was invited to visit. Those were St. Mark's (Chelsea), Liverpool, Exeter, Wandsworth, Lincoln, Peterborough, York, Glasgow (Church of Scotland), and some others, of all of which I hope to report more fully after a second visit.

These remarks are founded upon the observations made by him during a personal inspection of the students in the training schools, the masters and mistresses of the future. So far as they go they seem to point to a satisfactory result, and one which may be counted as likely to be productive of good in time to come. Those who can do well in music themselves, and who as students have learnt to know the advantages of fairly-grounded information concerning its theory and practice, may possibly be inclined to teach it properly and conscientiously, not only for the sake of gaining the Government grant allowed, but also for the delight and refinement which follow in the train of its pursuit. The one thing still needful is an organised system of inspection of the work done, not only in training schools, but also in those elementary schools in which the masters and mistresses trained in music are called upon or choose to employ themselves in teaching it. The advantage gained to the teacher by a knowledge of the art is sufficiently manifest when it is said that a still increasing number of acting teachers, in addition to the students, present themselves year by year for the paper examination in music, success in which brings with it a special privilege. Dr. Hullah simply alludes to this examination, and appends the remarks of those engaged with him in the revision of these papers, which will be read with particular interest.

In the examination of papers I have been, as heretofore, assisted by the Rev. W. H. Bliss, Mus. Bac. Oxon, and W. A. Barrett, Esq., of St. Paul's, Mus. Bac. Oxon. These gentlemen report severally as follows:

Mr. Bliss says:—

The marks assigned to the papers will sufficiently indicate the wide inequality of the powers and attainments of the candidates. This inequality arises (I think) far more from the difference in the quality of the teaching in the various training colleges than in the abilities or college industry of the candidates themselves. In two colleges (under the same teacher, I believe) the average number of marks obtained by each set of students is very nearly 30, the male and the female standing almost equally high, while in another it is less than half this number. In one of the former, three students are marked 40 (out of 50); five, 48; and 14 others 40 or upwards; the lowest in the list being 19. In the latter, out of 87 candidates only one reaches 40, 12 are marked upwards of 30, while 28 do not arrive at the dignity of two figures. There is the greatest difference also in the care and attention with which the papers are done, altogether irrespective of and apart from any knowledge of the particular subject. In this respect also it is not individuals only but colleges

that are so remarkably distinguished one from another. In some, the remarks in the Inspector's report of last year would seem never to have been heard of; there are the same "works of supererogation" in the way of red ink lines, the same "vain repetitions" of the printed questions, and the same marvellous negligence with regard to the plainest "directions to candidates" remarked upon in that report.

Nearly all the students in one college will attempt twelve questions (nine only being allowed), whereas in another college there will be no single instance of such utter inattention to the clearly specified conditions of the examination.

The results of the best teaching upon the best material, and those of the worst upon the worst, are so widely divergent that while not a few of the papers are so admirably done, both for matter and manner, that one wishes it were possible to add a per-centage to the maximum marks, or to place an asterisk against the candidate's name in recognition of their high merit, many of the worst are so bad in writing, spelling, and style altogether, that one wonders how any person capable of such a production (after a year's training in college) could ever have thought of pursuing the vocation of a teacher at all. It is, perhaps, unavoidable that some individuals should be thus far below the standard, but I am convinced this need not be the case, as it is at present, with several of the colleges themselves. The attention of those who are responsible for the musical instruction in training should again be called to the remarks (made in their interest and in that of their pupils) in the Inspector's report of last year, and frequent practice in answering examination papers might be suggested as the great remedy for those who find themselves at present so far (and so needlessly) in the rear.

Mr. Barrett's remarks are as follows:—

"The character of the work done by the candidates who took the paper on music this year, as far as can be judged by the number which I had the honour of looking over, is on the whole excellent."

Attention seems to have been paid to the recommendation given in the last report. The questions have not been written out afresh, and the answers have not been made with the apparent intention of exhibiting literary qualifications. The papers worked in the Tonic Sol-fa notation were better this year than heretofore. A greater proportion of the second year's students and teachers attempted the harmony questions, and with more satisfactory results.

I still think that it would be an advantage to the students if a little attention was given to the formation of musical characters; some of the notes and signs being written in so eccentric a fashion that the meaning of the writers was more to be guessed at than readily understood."

In the Blue Book containing the reports of the other Inspectors, it is stated in the summary that singing is practised in 24,778 departments, 21,224 of which teach by ear. It is unfortunate that music should be the only subject which can be acquired in such a manner so as to secure the same reward as though it were scientifically taught. It is not to be expected that the Inspector should be equally well qualified to judge of this as of other subjects, but occasionally a remark is found in the report which contains a thoroughly common-sense view of the subject. In speaking of certain successful attempts to teach music by a teacher who taught himself first and then the children under his charge, Mr. Currey, the Inspector for Northampton district, says:—"I believe that similar results might be achieved by teachers who were only moderate musicians if they directed the children's attention to the discrimination of musical intervals rather than to the learning of songs by memory." Mr. Currey also makes one other remark, and points out a weakness which ought to be speedily strengthened by a revision of the system of teaching music in schools. He says:—"There is a danger at present that the children in our schools may be readily induced to think that what 'Government' is content to accept as music must be the genuine thing."

Did time and space permit, other remarks from other of the Inspectors might be quoted bearing upon the same subject, and pointing to the need of an immediate reform. If this is brought about, and music is properly taught in the elementary schools, then musicians will not have hoped in vain to see the life-long labours of John Hullah in the cause of popular music crowned with some degree of the success they deserve.

## GLOUCESTER FESTIVAL.

[FROM OUR OWN CORRESPONDENT.]

THE Festival of the Three Choirs—Gloucester, Hereford, and Worcester—was held at the first-named place on September 7th, 8th, 9th, and 10th, under such favourable circumstances as beautiful, cool, yet sunny weather could bring for the most part of the week; only one storm of rain occurring on Thursday, just at the conclusion of the first part of the performance, which continued for an hour or so, but did not mar the general enjoyment of the week, though it may have affected the contributions. The fund collected at each festival is applied directly for the benefit of the families of the poorer clergy in the three dioceses. The expenses are paid out of the money derived from the sale of tickets, the whole of the surplus fund, with the sums collected at the doors, being handed over to the trustees when the accounts are audited. If any deficit arises, the amount collected after the performances is not touched, but is delivered intact, the stewards dividing the loss among themselves, each one being responsible for his own proportion. This year the list of stewards includes 173 names, so that the loss to each individual guarantor—for it is whispered that there will be a loss—will be comparatively small. Of the number of stewards only a few take an active part, and those who do reserve to themselves the privilege of arranging the programmes, taking care not to ignore such claims as art may be supposed to make on these occasions. Generally speaking, the claim is enforced rather by local influence or local popularity, and the real demands of art on a broad basis are little regarded. The directors are in nowise to blame for this. Their desire is to benefit the charity, and it is but just that they should prefer to perform those works which are certain to increase the receipts, rather than those which can never be undertaken except at a loss. For after all it does not seem to be the business of the stewards or the directors of these festivals to bring forward works for the gratification of the critics. The public is to be attracted, and the programmes ought to be such as will induce people to pay their money cheerfully to come and hear, and submit to all the inconveniences which are likely to attend a visit to a dull, prosaic cathedral town, spasmodically forced into an activity which is not only foreign to its nature, but which it strives by all possible means to resent. The chief charm or attraction of the meetings to musical people is to be found in the performance of the works selected within the walls of a cathedral; and there can be no doubt that music to words of sacred import gains in its effect when heard in connection with the time-honoured associations of our ancient ecclesiastical structures. At Gloucester this is left to work its own way, for, although it may be desirable to make such performances as are given on these occasions as much like services of worship as possible, it is always as well passively to arouse the sympathy and to trust to the better feeling of those assembled, rather than to compel obedience to a plan which arouses a controversial enmity. The behaviour of those assembled within the walls of Gloucester Cathedral during the period of the festival was as reverent and perhaps more genuinely respectful than upon the like occasion at Worcester, where the authorities wrested the arrangements out of their former order. The modified plan implied that only Churchmen were likely to be present, and that therefore it was no hardship for them to submit to the ruling of their spiritual pastors and masters. The fact is that many who hold views in religion different to those taught by the Church have an interest in the music given at these festivals, and it would be as well to take his question into consideration in the ordering of these

matters for the future. Gloucester has shown a good example, even though in certain points of detail there would seem to be yet some room for improvement. It is doubtful after all whether the centre of the church is the best position for an orchestra, and it might therefore be deemed advisable to construct the platform to contain the performers at the west end of the church, as was the custom of old. This suggestion may not commend itself from a theological point of view, though it may be recommended from a musical standpoint, and this on such occasions ought not to be lost sight of.

There was little room for fault-finding in the general character of the work done by either chorus or band, but it was felt that the efforts of all concerned would have been productive of a broader result, had the situation of the forces been arranged with a view to a better acoustical disposition. However, taken for what it was, the performance of the music was admirable, and creditable to all concerned. There were of course several drawbacks in detail, but they did not interfere with the excellence of the whole, and so the Gloucester Festival of 1880 may be counted as in no way inferior to any of its predecessors. Much of the musical success is due to Mr. Charles Harford Lloyd, the organist of the Cathedral, and *ex officio* the conductor of the music. An excellent musician himself, and an earnest and conscientious director, he was fortunately able to excite and maintain the highest respect for his skill and authority from the forces under his command. The principal vocalists were:—Mmes. Albani, De Fonblanque, Anna Williams, Patey, Hilda Wilson, Wakefield, and Damian; Messrs. Edward Lloyd, Joseph Maas, Frederic King, Ghilberti, Francis, and Santley. The organ was taken by Mr. Langdon Colborne, of Hereford Cathedral, and the pianoforte (and organ on Wednesday evening) by Mr. W. Done, of Worcester. The leader was M. Sainton, and the band included the best London artists. The superintendent of the chorus for this occasion was Mr. G. H. Lewis, and the chorus, supplied by Gloucester, Worcester, Hereford, London, Huddersfield, Oxford, Bristol, &c., was on the whole very good. The altos and tenors were the weakest part of the chorus; "but they made up in courage what they lacked in quantity of tone."

The organ used for these occasions was erected by Messrs. Walker and Sons, the pitch to which it was tuned being somewhat lower than usual, in order to enable the voices to sing the choruses in the Mass in D of Beethoven with as little fatigue as possible.

Monday was set apart for rehearsals, and the value of the performing forces was then and there immediately made patent. The sacred music was rehearsed in the Cathedral, and among other things the Mass in D; and although neither the chorus nor band had been together before, they attacked the work with a vigour, precision, and accuracy especially noteworthy when its enormous difficulties are taken into consideration. The evening rehearsal took place at the Shire Hall. All the new works to be performed during the week were tried on this one day, and this necessarily entailed a vast amount of labour upon all concerned.

The proceedings of the festival commenced, as is customary, with a service in the Cathedral, which was attended by the Mayor and other dignitaries of the city habited in their official robes, the Mayor having the sword of state, which bears date 1666, borne before him by one who wore the old-fashioned cap of maintenance. As the clergy and city authorities proceeded to their seats the "National Anthem" was played on the organ.

The responses were sung to Tallis's harmonies to the plain-song, but without organ, the service was Wesley in



E, and the anthem was "Praise the Lord" (Goss), written for the bicentenary celebration of the Festival of the Sons of the Clergy, at St. Paul's Cathedral, in 1854. The musical part of the service was not well done. There was a want of understanding as to the "use" in the responses; the boy entrusted with the duty of singing the "verses" was imperfectly prepared, and the men were careless. Many of the strangers present, therefore, had but a poor notion of the value of the Cathedral service as shown by the members of the three choirs. The sermon was delivered by the Very Rev. the Dean of Worcester, Lord Alwyne Compton, who took for his text the 9th verse of the 57th Psalm (Prayer-book version). The first performance of oratorio of the week commenced the same day at 1.30, *Elijah* being the work selected. The solos were sung by Mme. Albani, Miss Williams, Miss Damian, Mme. Patey, Mr. E. Lloyd, and Mr. Santley. The choruses were very finely sung, the finale to the first part, "Thanks be to God," having an especially thrilling effect. Mme. Albani, by her delivery of the opening aria in the second part, "Hear ye, Israel," established her claim to consideration as a devotional singer. In this and in other works in which she sang during the week, she proved herself to be as able an exponent of sacred music as she is of operatic. She was in beautiful voice, and her efforts brought with them a full measure of delight. On the Wednesday morning Schubert's Unfinished Symphony in B minor opened the proceedings. Mozart's *Requiem* followed, the solos in which were effectively sung by Miss De Fonblanque, Mme. Patey, Mr. Lloyd, and Mr. Santley, with only one slip by the latter in the "Recordare." The trumpet part in the "Tuba mirum" was played upon the trombone, as likely to be more effective. Of the value of this change no opinion need be offered. Spohr's *Last Judgment* was given with Miss Williams, Miss Damian, Mr. Maas, and Mr. F. King. Mr. Maas was not happy in the tenor music, but Mr. King sang uncommonly well, for all that the part was too low for his voice. The choruses were loyally given, and some of the concerted music was as near perfection as it is possible to attain. The quartets with chorus, "Lord God of Heaven," and "Blest are the departed," were beautifully sung. The one fault of the performance was the same which was observed in nearly all the work of the week—Mr. Lloyd, the conductor, took the times of the movements at too swift a pace. The first chorus, "Praise His awful name," which has three distinct degrees of movement, were taken throughout alike, without improving the effect.

On the evening of Wednesday, Mendelssohn's *St. Paul* was performed in the Cathedral. Miss Anna Williams, Mme. Patey, Mr. Maas, Mr. E. Lloyd, Mr. F. King, Signor Ghilberti, and Mr. Santley were the soloists. Mr. Maas exhibited his beautiful voice to advantage, but he was a little less careful than he might have been in his delivery of the recitatives. There was a large number present, and the Cathedral, lighted by a series of gas-jets arranged in a line along the string course below the clerestory, presented a softened and pleasing effect.

Thursday morning was the most important part of the whole week's performances for those who consider that novelty should have prime consideration, for there were four works each more or less new, or so rarely given that they had all the charm of novelty. The first was a "Dixit Dominus" of Leonardo Leo, with solos and choruses, the chief singers in which were Mme. Albani, Miss Anna Williams, Miss Wakefield, Mr. Maas, and Mr. King. Leo, who lived between the years 1664 and 1746, was a musician of the later Italian school, so far in advance of his time that much of his work might have

been written by Mozart and Haydn, and some even by Beethoven. There is no positive information concerning the date when the psalm performed on this day was written, but if it is assumed that it was produced towards the middle of his career, then Leo may be said to have been one among the first, if not the first, who introduced horns into the orchestra. His counterpoint is free and interesting, and if his work exhibits no special genius, there is distinctly much that is fine, if not noble, in the ideas. Following this work, a *Stabat Mater*, by Palestrina, for eight-part chorus and double quartet, was sung, but not with any remarkable effect. The edition used was one to which Wagner had added marks of expression and other editorial notes, a perfectly needless expenditure of trouble, as the work required no *imprimatur* from him.

A new cantata entitled *Christmas Day*, by Henry Holmes, to words by the Rev. John Keble, followed next in order.

When the customary interval had ended, the first notes of Beethoven's stupendous Mass in D were sung, and with the one exception that Mr. Lloyd gave, singularly enough, too slow a time for the "Kyrie," the performance was remarkably fine. The difficulties are enormous, and although it was possible to have obtained a little more refinement in one or two passages, as a whole it was the best performance as yet heard in England within the last decade, and all engaged deserve most honourable and special mention.

On Friday morning the *Messiah* attracted an enormous audience within the Cathedral, and with this the festival concluded.

There were only two secular concerts. These took place on Tuesday and Thursday evenings in the Shire Hall, and were fairly well attended, the second night appearing to be the most attentive. There were enough items in the two concerts to have made programmes for at least twice the number. The audiences endured the many good things with great complacency, even though they were kept in a hot ill-ventilated room for nearly four hours each evening. A symphony was given each night—Mozart's E flat, written in 1788, on the first night, and Schumann's B flat, Op. 38, on the second. In addition to pieces by many established writers sung or played on the former occasion, a new cantata by Mr. Hubert Parry was produced for the first time, under the direction of the composer. Of this the *Morning Post* says:—"It is called *Prometheus Unbound*, the text being taken from Shelley's lyrical drama of that name, which first saw the light just sixty years ago, a drama intended by Shelley to be 'the type of the highest perfection of moral and intellectual nature, impelled by the purest and truest motives to the best and noblest ends.' It is, therefore, not remarkable that the poem should have an attraction for one who seems to follow with greater personal liking the philosophical in music, nor that he should seek as the form for his ideas the pattern accepted in those days as the expression of æsthetic emotion—in simple words, that he should have selected Wagner as his model. Of course there may be an advantage in this, there may also be a disadvantage. The former may be present in the mind of the writer, the latter cannot but be always before the hearer. It is something, perhaps, for a young composer to disdain the Mendelssohnian model which hitherto has inspired the majority of aspiring writers, and to adopt a more ambitious though not yet definite style. For although it is true that Wagnerisms are easily distinguishable not only as a whole, but in individual phases—that is to say, it is possible to detect the fashion adopted in the expression of the sentiments

of different operas, to separate *The Flying Dutchman* from the *Meistersinger*, and so on—Wagner has scarcely developed a style so much as invented a mannerism not difficult of imitation. Mr. Parry has favoured, for some reason not easy to follow, the mannerism of Wagner in his *Tristan and Isolde*, and this, announced in the opening chords, pervades the whole work. That he should have selected that or any work as a guide, he has proved in the course of his own writing to be altogether unnecessary. Wherever he has made a point which appeals not unsuccessfully to his hearers he is then speaking his own thoughts, and not quoting another man's tricks of phraseology. It may therefore be hoped that in his next attempt he may be induced to abandon a borrowed garb which sits but badly upon him, and only too plainly betrays the shape of the former wearer.

"The sense of tonality which most musicians enjoy is not, however, satisfied at the end, but the end is only of a piece with the whole. The restlessness of key excites in the mind so great a feeling of discomfort that it is a relief to hear a good tonal chord to conclude with, even though it be a chord of a different key. The opening of the introduction is in C minor, the final chorus is in A flat. Of course much may be said in justification of finishing in a key different to that proposed at the beginning. Many works by standard authors might be referred to as showing a like departure. In a small work which occupies only an hour in performance, a return to the original key is the least justice that might be done to the patient ear of the listener, worn and worried with the fatigue of passing rapidly through many tonalities, and finding no rest even at the conclusion. If it is intended by this to represent Prometheus Unbound, it may be as well to exercise some restraint in the matter, lest his wanderings become typical. If he cannot be again confined by a link for 'thrice three hundred thousand years,' a link of another sort might suffice to settle the matter. The substance, and perhaps the memory of it, would not then exist as a reproach in time to come.

"The performance of the cantata was not so smooth as it ought to have been, considering its importance as a novelty. The chorus sang courageously, but at times coarsely. Miss Williams, Mme. Patey, and Mr. Lloyd did their work right loyally. The chief bass part was given by Mr. Francis, who, considered as an amateur, sang fairly well, and delivered the music correctly as far as the intervals were concerned."

Thursday's concert had two choruses for male voices, "Thou comest here," from Mendelssohn's *Edipus in Colonus*, and a spirited chorus, "Hail to the Chief," by E. Prout, which awakened less attention than they deserved. A solo for the violin by Mr. Sutton, a pupil of M. Saindon, and the usual selection of operatic pieces and popular ballads from the principals gave a certain amount of satisfaction and no little hard work to the band.

The usual daily services were continued throughout the festival, matins being said at eight, and evensong at five. The final service on Friday evening, at which the whole band and chorus assisted, attracted an enormous congregation. Mr. Colborne, of Hereford, played the introductory voluntary, and as soon as the clergy were seated Bach's air for strings from the suite in D was played; after which the choir sang the chorale, "Let all men praise the Lord," from Mendelssohn's "Lobgesang." Tallis's harmonies to the responses were again sung. There were special Psalms appointed—the 148th, 149th, and 150th—and the Canticles were sung to a new and cleverly written setting by Mr. C. H. Lloyd, the conductor;

the form adopted was an unusual one—the "Magnificat" arranged as a soprano solo with chorus, and the "Nunc Dimittis" for a baritone solo with chorus. The former was sung by a boy from St. Peter's, Eaton Square. The anthem was Sir Frederick Ouseley's "The Lord is a true God," for voices and orchestra, which was written as the exercise required at Oxford for his degree of Bachelor in Music.

During the collection a hymn was sung, and Beethoven's "Hallelujah," from the *Mount of Olives*, ended the service and the festival of 1880. Whatever may be the opinions of those who see nothing but vanity in these festivals, none could complain of the want of variety. Classical, popular, trivial, permanent, and ephemeral works were given, both of deceased and living composers, as may be seen by the following list of names:—Bach, Beethoven, Blumenthal, Bennett, Elliot, Gounod, Glück, Hérold, Heap, Holmes, Handel, Leo, Lloyd, Mozart, Mendelssohn, Meyerbeer, Mattei, Ouseley, Palestrina, Parry, Prout, Rossini, Rubinstein, Selby, Schumann, Schubert, Spohr, Verdi, Vieuxtemps, Wagner, Weber, and M. Valérie White.

The financial result of the festival has not been altogether so encouraging as it might have been. To account for this several reasons have been offered, any of which may be accepted as being the right by those who are anxious to account for everything: financial depression, a desire to use spare money for other purposes, a lack of interest in the object, a want of attraction in the programme, too many new works, too many old works, a disinclination to include the festival week in the holidays, or an unwillingness to extend a vacation time already enjoyed. One of the most important reasons for the smallness of the amount which is likely to be handed over to the charity is to be found in the extravagant sums paid to the principal singers on these occasions. The Festivals of the Three Choirs are continued in support of an institution which has made, and will continue to make, many an artistic reputation; its funds should not be drained to pay for reputations already made.

#### BREITKOPF & HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

Mozart's Werke, Serie VIII., Band 2; symphonies Nos. 22—34 (K. 162, 181, 182, 183, 184, 199, 200, 201, 202, 297, 318, 319, 338). Serie IX., Erste Abtheilung: Serenaden Nos. 4—14 (K. 101, 185, 203, 204, 239, 250, 286, 320, 361, 375, 388).

THE second volume of Mozart's symphonies, comprising those written between the years 1772 and 1780, is naturally of much higher musical interest than the first. Six of these works (K. 181, 183, 184, 297, 319, 338) have been previously published in score; the others were either entirely unpublished, or issued only as piano duets. Written mostly, like those in the first volume, for small and incomplete orchestras, they give fresh occasion to admire Mozart's wonderful skill in working with limited resources. The extraordinary fertility of his invention is also another point which will strike the student; while we find, it is true, certain formulæ, so to speak, of frequent recurrence—such, for instance, as the alternation of tonic and dominant chords before the introduction of his second subject—the themes of his movements are almost always fresh, in spite of a considerable family likeness existing between many of these earlier symphonies.

The first number in the present volume (K. 162) is in C major, the wind instruments employed being oboes,

horns, and trumpets. The first allegro is the most interesting part of this work; the second subject is curious, from being composed of two three-bar phrases, followed by two of five bars. The andante, with two viola parts throughout, is pleasing; but the finale is unimportant, almost trivial. The following symphony, in D major (K. 181), scored for the same orchestra as the last, is very curious in form. It is in three movements, which are all connected; the first allegro has no repeat, and the "free fantasia" is comprised within the modest limits of eight bars. The slow movement has a very beautiful and extended solo for the oboe, which is twice introduced, and is a prominent feature of the music. Symphony No. 24, in B flat (K. 182), with only oboes (in the slow movement flutes) and horns as wind instruments, is chiefly remarkable for its beautiful andantino, the score of which is a charming example of the effects which Mozart knew so well how to produce from a small orchestra. The finale of this work, in  $\frac{3}{4}$  time, is very light and pretty. The following symphony, in G minor (K. 183), is a very remarkable work, not unworthy to compare with the later one in the same key. It is in four movements, and is scored for strings, two oboes, and four horns. The slow movement has two bassoons, these instruments being also used in the trio of the minuet. The general character of the symphony is earnestness. There is a remarkable prevalence of unison subjects in the work; all the movements, except the andante, begin in unison. It is strange that this admirable example of Mozart's style should be entirely neglected by concert-givers; this symphony has never been performed, even at the Crystal Palace concerts: the sooner the omission is rectified the better. The 26th symphony, in E flat (K. 184), is similar in form to that in D (K. 181) already noticed, being in three continuous movements, and with no repeat in the first allegro. It is scored for a fuller orchestra than most of the early symphonies, the wind parts being for flutes, oboes, bassoons, horns, and trumpets. The work is of considerable development, and of much interest throughout, the scoring being especially noteworthy. The two following symphonies (K. 199, 200) present no special points for notice; but No. 29, in A major (K. 201), is another beautiful work. It is written for a small orchestra—strings, oboes, and horns—and is full of Mozart's peculiar grace and sweetness. At the fifth and sixth bars of the andante will be seen a passage which the composer repeated four years later with a very slight alteration, but with a totally different effect, in the slow movement of his pianoforte sonata in A minor. The minuet of this work is particularly quaint and piquant, and the finale is full of spirit. The next symphony (K. 202) is hardly one of the best. No. 31 is that known as the "Parisian," written at Paris in 1778 (K. 297). Here for the first time in the series we find the complete modern orchestra (without trombones) employed by Mozart. This symphony is so well known to musicians as one of its author's best that it need not detain us. The symphony in G, No. 32 (K. 318), is in its form more like a concert-overture, being in one long movement—an allegro, which after the free fantasia, and before the return of the first subject, is interrupted by an andante. Jahn suggests that it was probably intended as an overture to some dramatic work—possibly for *König Thamos*. It is scored for a large orchestra—strings, flutes, oboes, bassoons, four horns, trumpets, and drums. Though only a short work, it is by no means one of the least characteristic of its author. The charming symphony in B flat (K. 319) is another of those works which deserve to be much oftener heard than they are. It was given once at the Crystal Palace (in December, 1863), but has not been

repeated there, nor, so far as we are aware, played at any other concerts in London. Jahn speaks of it (i. 524) as "a genuine child of Mozart's humour, lively, cheerful, full of feeling and grace." The last symphony in the present volume, in C major (K. 338), is remarkable for the curious alternations of major and minor keys in the first movement, reminding us at times of a favourite device of Schubert's. The *andante molto*, scored for strings only, with two bassoons doubling the basses throughout, is one of the loveliest inspirations that ever fell from Mozart's pen. After this delicious movement the finale, though full of interest, seems somewhat of a falling off.

Mozart's serenades show in their general style great affinity with his symphonies; the chief difference consists in the larger number of movements in the former, and in the greater variety of the instruments employed. Some of the serenades now before us have as many as eight movements. It was the custom in these works frequently to introduce a minuet, with one or two trios, between each of the longer movements. Thus we find that the serenades Nos. 3, 5, and 9 have two minuets each, while Nos. 4 and 7 have three. Another peculiarity of the serenades written for mixed orchestra (strings and wind) is the importance given to solo instruments. In the serenades in D (K. 185, 203, 204, 250) we find long movements with violin *obbligato*, the solo instrument being treated as in a concerto. Again, in the serenade in D (K. 204) there is a charming andante (p. 24 of the score) with five solo wind instruments—flute, oboe, bassoon, and two horns; and the serenade K. 320 has two movements, "concertante" and "rondo," in which almost exclusive prominence is given to solo wind instruments. It is worth remarking that in two cases (K. 250, 320) we find the rondo in the middle of the piece instead of its being, as usual, the final movement.

It would be impossible within reasonable limits to analyse in detail the 450 pages of score filled by these works, which will well repay careful study; but one or two points of interest still remain to be mentioned. The most curious works of the series are Nos. 6 and 8 (K. 239, 286). Both are small in extent, consisting of only three movements each. The first is for two small orchestras, the one consisting of two violins, viola, and double-bass, the other of two violins, viola, violoncello, and a pair of kettle-drums. The effects which Mozart obtains from this very novel combination are remarkable. The two orchestras are used sometimes alternately, sometimes together, with such variety of resource that no feeling of monotony is engendered. The serenade K. 286 is hardly less singular. It is written for four orchestras, each consisting of two violins, viola, bass, and two horns. The construction of each movement is very peculiar. Every phrase is given out by the first orchestra; the close is repeated as a "first echo" by the second, this again as a second and third echo by the third and fourth orchestras, following closer and closer, and repeating each a smaller portion of the phrase. Very curious effects are produced in the minuet by these imitations, entering on various beats of the bar so as entirely to change the rhythmical effect of the passage (see pp. 27, 28 of score). Only in the trio of the minuet, written for strings only (whether for the first orchestra or for all together is not indicated by Mozart), is this continual imitation suspended for a time.

The last three pieces of the series (K. 361, 375, 388) are for wind instruments only; all of them rank among their composer's ripest works. The first is the great serenade in B flat for thirteen wind instruments. This work is an arrangement, with some additional movements, of an early quintet for strings, and is equally remark-



able for the beauty of its themes and for their treatment. The various instruments are combined in the most masterly way. The serenades in E flat and C minor are both written for eight instruments—two oboes, two clarinets, two horns, and two bassoons. That in E flat, the more brilliant of the two, was originally without oboes, these instruments being added subsequently. This accounts for the prominence (somewhat unusual with Mozart) given to the clarinet in this work. The serenade in C minor, played last season at the Monday Popular Concerts, is better known in its later arrangement by the composer as a string quintet. It will hardly be disputed that it is much more effective in its original form.

ELENEZER PROUT.

### OPERA IN ITALY DURING THE SUMMER SEASON.

CONTRARY to the custom of almost permanent opera in some other countries, as in Austria and Germany, the season of the leading opera-houses in Italy is comparatively short, and the new and best operas are generally produced during the Carnival and Lent. The reason of this is to be sought to a great extent in the large size and the consequent enormous cost of maintenance of the principal theatres, almost all of which are more or less largely subsidised by the respective municipalities. Thus the Scala of Milan, the Apollo in Rome, the S. Carlo at Naples, the Pergola in Florence, and the Fenice in Venice, are only open for a few months in the year; and at Turin and Bologna, too, the season closes about Easter.

It is after Easter and during the hot summer season that the theatres of middle-sized cities have their turn; and it is truly astonishing how in this way the popular operas of the day are made accessible to the public of the smaller towns. A favoured city in this respect is ancient Sinigaglia, a watering-place on the Adriatic, which, during its once renowned summer fair, boasts a very fair opera company drawn chiefly from Milan and Bologna. Ancona, Pesaro, Rimini, Leghorn, Spezia, Perugia, Parma, and other cities of similar size, also throw their spacious and handsome theatres open at that time; and the last-mentioned of these, as belonging to a former ducal residence, is perhaps the most beautiful.

The opera *de résistance* this year seems to have been Verdi's *Aida*, a recent performance of which at Perugia was honoured by the presence of Richard Wagner. For the remainder of the repertoire, the managers of these temporary companies generally fall back upon such well-digested and hackneyed works as the *Trovatore*, *Semiramide*, *Lucia di Lammermoor*, &c., in which some artist or other almost invariably succeeds in making a hit. The choirs on these occasions leave, as a rule, much to be desired, both in number and quality, and are composed for the greater part of singers on whose appearance and voices time and age have left, alas! unmistakable traces. The bands, generally strengthened by local talent, are very fair; and, making allowance for inevitable shortcomings, the performances, on the whole, are not only very creditable, but draw large audiences in spite of the tropical temperature.

It is in the autumn that the smaller theatres in the principal cities open for their first season, and at these the operatic performances are often a source of genuine enjoyment, seeing that generally an efficient *ensemble* has been secured, and that both the stage and the works produced are more commensurate with the powers of the artists. Fond though the Italians as a nation are of going

to the theatre, if it be only for a chat with their neighbours, the number of theatres in the larger cities, particularly in central and southern Italy, is greatly in excess of the demand. At Rome, for example, a large new opera-house, the Costanzi, has recently been completed in a modern quarter of the city, in addition to the three spacious ones already existing in the centre; but although this new temple of art hopes to vie with the Apollo, reasonable doubts are entertained as to the commercial success of this private enterprise.

At all events, the public is the gainer by this competition, which will not only make prices more reasonable, but compel managers to pay rather more attention to new works.

C. P. S.

### ADOLPH HENSELT.

(From the *German of Herr von Lenz*)  
(Continued from page 125.)

IN quite a different way, calmer, yet of greater depth, followed his "*Poème d'amour*" in B major, which, from a continually new nocturno manner, expands into a not less feeling allegro in variation style, and concludes with a concert aria of the most approved type. The "*arpeggios*" extended over the whole compass of the instrument, and which the artist threw like arrows, certain of his aim, without transgressing the limits of harmony and without exceeding the power of the piano.

This was altogether a novel feature! Such a tenderness combined with such a power; a capacity in itself justified—in all the euphemistic concession to the audience there was something new—an artistic victory, an appearance which commended itself.

The success of the concert given by Henselt in the Grand Theatre was so extraordinary, the result surpassing all expectations, the victory over the old world of the piano so undisputed, that the artist, yielding to the enthusiastically-expressed wishes of competent friends, brought his *penates* from Germany to St. Petersburg.

When he came to us he thought fit to try and turn the current of music formed on the Field and Hummel style into another channel. A deep shadow fell on this literature, which with us was represented by Charles Mayer,\* in his way an accomplished, dexterous, even, but dry Pianiste-Compositeur (as it was the fashion to call such at that time), and by Rheinhardt, a scholar of Field in Moscow, who was well trained in the outward graces of piano virtuosity. Mayer also swore by Field, whose best pupil he pretended to be; neither of them understood much of Beethoven and nothing of Weber. Mayer had made bold to go over to Hummel, whose music and manner possessed so much attraction at the time that for twenty years—namely, from 1820 to 1840—all music written and every player's style was formed upon that of Hummel! Now Hummel was only the starting-point for Henselt, with whose compositions (not formed upon Hummel, whose music he seldom if ever played) a new era commenced—the era in which distinct personality, subjected dramatic intentions, and plastic accomplishments mark a special epoch.

This tendency—this new *salon* literature—was deeply rooted in the good old school, and was, from its technical point of view, food for future development. It was not dry, as the efforts of schoolmen, yet it was scholarly, and appealed to the unlearned as well as to the learned.

\* In order to appreciate in its proper degree Henselt's triumph over the musical susceptibilities of St. Petersburg, we may say that Ch. Mayer for thirty years occupied the first place as a pianist in that city, and, although he had many powerful connections, could not succeed in securing a command to appear at Court—the aim of his aspiration. So, wearied and disappointed, he left St. Petersburg and settled at Dresden, where he died.

Such compositions influence the heart and not simply satisfy the speculative longing for musical ideas, and for this reason they should not be read, but should be rendered or heard. The abstract idea, so powerful in Schumann, is foreign to them; but they never show the vacuum which in Hummel was wont to hide behind florid passages. Henselt paints his well-conceived and deep-founded pictures in a small frame, and the power over the means leave the artist—by the polyphony of the sentence, by situations, by straining, and by turning the powers of the instrument to good account—to preserve the interest by the character of the work, even where the original idea possesses scarcely sufficient means to that end. This is the most productive treatment of the instrument, beyond which (with the exception of a few instances by Liszt and Chopin) it only reaches in isolated cases. The same Olympian arena of the piano, as it may be called, which will keep the worthy artist always in dread of the loss of the favour of his fellows, and which influences the character of the work done for and in it, must be always progressive, for it is so constructed that simplicity of expression, better suited for instruments of a more primitive form, is, if not out of place, at all events unsuited to that exuberance of expression which the great masters of the instrument are ever striving to find for it in worthy rivalry of each other.

In our own time there is a strong tendency to appeal more directly to the outward senses than to awaken an interest by the soundness and profundity of musical productions.

The value of all these things time alone will show. Henselt's compositions proudly sustain themselves to this day in the *répertoire* of pianists, and that after a severe time test of nearly forty years. This says much. This is proof that in them lives a germ of thought which survives fashion and the influence of the passing moment; it proves that they are full of life, of thought, and have something more than the power to please their contemporaries. The love-longing, chief expression, tempered by a romantic strain, which is the characteristic of his writings, is supplemented by a tragic dramatic tendency which gives them value and importance. In the *Etudes* "Eroica," "Dankgebet nach dem Sturme" (Prayer of Thanks after a Storm) there is an energy, a fervour of life, a dramatic power, as had never been expressed through the medium of the piano before, at least not in this form. Altogether Henselt must be taken as an artist whose works have not been surpassed by many in our days. They mark a special epoch, if, according to some, they do not actually surpass others yet known, forming a decided point in art.

Henselt is not a musical genius (*Musikgeist*) as such and excepting upon his instrument; he is a genius in pianoforte music. He belongs entirely to the piano; he is indissolubly connected with it. And this is the reason why Weber stands nearer to Henselt than Beethoven. Weber lives in the sphere of the loving soul of man, Beethoven in the power and force of the speculative idea over the world. These tendencies do not go in opposite directions, they run parallel; they do not meet one another, they divide the world between themselves. Of the three first pianoforte trios by Beethoven (Op. 1), Henselt says in his pregnant mode of speech:—"They have become, the latter ones were made, and this stands good in a higher degree for the last solo sonatas of the great musical thinker which, as every one knows, form a faith for themselves."

Although a contradiction was almost evident here, I never attempted to offer one to Henselt, but contented myself with a quasi-protest, because the pertinacity and

toughness of the artist enabled him to assume a position which he would not calmly surrender. Henselt stands immovable as a rock by the opinions he has formed firmly supported by the doctrine of the good old school to which he still yields allegiance, although it no longer retains the power it once enjoyed, the genial philosophy of art of recent times having questioned its solidity and even exposed its fallacies. To prove this, one example will suffice. It is well known that Beethoven, in the finale of the Choral Symphony, employs effects at once novel and daring. Among others, the minor ninth is boldly used, and in some chords the whole diatonic minor scale of D is heard at once. Berlioz, when he was dining with Henselt at St. Petersburg, spoke of this chord as of a monster of which he (Berlioz) understood nothing. Henselt left the table, opened the piano, and sat down and played a passage, observing, "It sounds something like this."\*

(To be continued.)

#### DR. HANS VON BÜLOW ON MENDELSSOHN'S PIANOFORTE MUSIC.

[Preface to a New Edition of Mendelssohn's "Rondo Capriccioso."]

VERY few pianoforte-pieces belonging to the *stilo galante* have been able, after a lapse of more than half a century, to keep so much of their bloom and freshness, to escape becoming "old-fashioned" so successfully, as Mendelssohn's "Rondo capriccioso" (written in 1824). If, indeed, we except Weber's "Invitation," whose charm and originality it shares, while it reveals a far greater—nay, an absolute—mastery over form, style, and handling of the instrument, there is no other piece that can come up to it for universal popularity, or which has in like manner become the common property of the educated dilettante world. There is hardly a teacher who would venture to pass it over in his teaching programme—a fate gradually beginning to befall the favourites of a former generation, e.g., Dussek's "Consolations" and even Hummel's "Bella capricciosa." The "Rondo capriccioso" dates from a period of the author's youth when, characteristically enough for his individuality and its regressive development, genuine productiveness was coupled with conscious maturity; the intrinsic value of the composition is so great, its utility in forming the musician's taste as well as his execution so incontestable, that they amply justify our conservative wishes in this respect. All reflective musicians indeed—in which category we include those teaching "victims" who have come to regard Mendelssohn's Op. 14 as a bugbear, owing to the more or less aggravating tortures inflicted upon them by their pupils' bungling performance of it—will side with us without reserve in this opinion.

The editor's object here is twofold; firstly, to render the study of this valuable work easier to the teacher, or self-teacher; secondly, to ward off from it the menacing danger of premature age.

With respect to the first of these aims, the care and nicety with which the most conscientious among the after-classical writers was wont to indicate the smallest details in all his works, have left no occasion for anything beyond a few supplementary hints, and have in this case allowed us to limit ourselves to the suggestion of a fingering tested by long experience. (For example, the slurs over the last three quavers in bars 1 and 3 of the introduction, small disjunctions at the breathing pauses in bars 17, 21, and elsewhere, greater distinctness of grouping in the passages, bar 130, &c.)

The second point we have considered as of greater importance, and consequently demanding treatment at some length. Let us begin by substantiating our claim to the right of doing so. During the years 1844 to 1846, while yet a lad, the editor

\* This chord was the well-known horn passage in the "Eroica," strengthened to the greatest imaginable dissonance; in other words, the superimposing of a dominant and tonic chord on the same root. My respected friend Herr C. F. Weitzmann, Berlin, thinks that the chord is not an independent one, but an accidental blending or building up of notes within the interval of an octave. (Vide some remarks concerning the use of this chord, in Lenz's "Beethoven: An Art Study of Art," Vol. VI., p. 194.)



enjoyed the inestimable privilege of hearing Mendelssohn perform frequently in private circles, both on the pianoforte and on the organ, besides being present at the rehearsals of the Gewandhaus Concerts, at that time under his direction. He was moreover admitted to the honour of a personal lesson of several hours, given with the greatest patience by the composer, on his Op. 14 and 22 (Capriccio in B minor, with orchestra) which, notwithstanding the great variety in their invention, bear so close an affinity to one another. It is easy to conceive that—the influence of the master's personal fascination coming to the help of the pupil's relative immaturity—the impressions then received should never have lost their hold in after-life, the most lively in his recollection being such negative precepts as preclude all misunderstanding, and prove most conducive to the disciple's advancement by clearing the way of all obstacles to comprehension, it being always left to the development of the inner man to render that comprehension complete. Before we communicate the most important among these, however, it will be necessary for us to explain what we mean when we say that Mendelssohn's music is in danger of becoming old-fashioned.

It has passed through a similar peril already once before, having "gone quite out of fashion" at one time in Germany, i.e., in Germany's musical metropolis, Vienna. The Schumannian had completely taken the place of the Felix-rage from 1860 to 1870, as the latter had reigned supreme during the ten preceding years, till local patriotism thought fit to place Schubert on the throne, as Beethoven II.—for how long it matters not here to inquire. This fact, however, has its intrinsic significance, as it proves, what it would be easy to corroborate by further evidence, that the audience had been led away and estranged from Mendelssohn's muse by the romanticising influence of Schumann's, in which process, by the way, Chopin—and not the best part of him either—had no small share. The process itself was simple enough. Any one who plays Schumann tolerably is sure to play Mendelssohn intolerably; things reversed bear a slightly better aspect. Schumann belongs to the "sentimental," Mendelssohn to the *naïf* school.\* An aesthetician might carry out the contrast in them of "Nazarenism" and "Hellenism"† from different points of view still further, provided it be *cum grano salis*. Now in poetry, it is true, sentimentality cannot exactly be deemed a vice. Even Schiller himself recognises it as a peculiar attribute of the Roman, as opposed to the Greek poets; still a too close intercourse with masters of the "sentimental" school is apt not only to blunt the comprehension of those of the opposite school, but even to make them distasteful. The whole range of sentimental feelings which are awakened and fostered by a dreamy enthusiasm for the so-called "sentimentalisms," when applied to the performance of works belonging to the *naïf* school, give a shallow, insipid, *frühe*, insignificant, in short, unbearable rendering. By playing Mendelssohn in the same style as Schumann may, nay sometimes must, be played—if the word "style" may be used where personal caprice reigns uncontrolled‡—a caricature is produced, which is the more revolting as it does not allow even of an approximate perception to those qualities which form the composer's chief characteristic: beauty and purity of form. Heterogeneous elements are thus forced into Mendelssohn's music, while its essential qualities are forced out.

To play Mendelssohn properly, one ought to play, say, Mozart before. First, all tendency towards a "sentimental" reading, even in certain melodic passages peculiar to him and of frequent occurrence in his works, which may give rise to temptation,

should be abandoned. Let such passages be performed strictly and simply in time, with a full, even touch, and they will certainly be found to have more charm and more distinction played in this way than in an agitated, passionate *rubato*. Mendelssohn insisted above all things upon a rigid observance of time. Every *ritardando* that was not specially indicated he forbade categorically, while he enjoined reducing those which are marked to the narrowest possible limits. He held besides all arbitrary *arpeggios* in especial abhorrence (it was never his custom to write chords which cannot be played without interruption *à la Schumann*, or when he did it was because he intended them to be struck in succession, as in the introduction to Op. 22). There is not one *arpeggio* throughout Op. 14, notwithstanding the "brilliant" style in which it is written. He only prescribed the use of the pedal where certain acoustic effects were required, and his indications in all his works show with what refined forethought he intended it to be employed. He protested also against nervous restlessness, and the habit of dashing and hastening through his pieces into which some players had fallen, imagining this summary proceeding of acceleration to be the surest means of escaping the reproach of "sentimentality." Yet we must not omit either to mention emphatically that his most frequent exclamations during the lesson were, "Go on, don't flag, be bright!" ("*Nur flott, frisch, vorwärts!*") and that most orchestra directors in our day take the *tempi* of his works a good deal too slow. The right tradition for the *tempi* of the Scotch symphony, since David's death at Leipzig, is to be found in Vienna alone, whither it was brought by Carl Eckert, Mendelssohn's pupil, now also deceased; in North Germany it is almost always played too slowly and heavily.

This edition contains for the first time metronomical indications, which we have given to the best of our recollection. The *tempo* marked for the introduction may perhaps seem unusually quick, yet we have given quite the *minimum* of speed. We would finally add that Mendelssohn's injunctions as to strict time-keeping by no means excluded a certain flexibility and elasticity in the *tempo*; only it had to be limited to the smallest possible measure; for instance, at the end of bar 14 of the introduction. The more rigidly the outlines are maintained in all their purity in Mendelssohn's music, the more fertile in results will the study of it prove in refinement of shading, both as regards touch and movement. Although it be unlikely that any pianist will again arise capable of producing a gem so perfect as to grace, ease, and refinement as the author's own rendering of the hackneyed "*Frühlingslied*" without words, the study of it will nevertheless always lead to a more "musical" sort of music-making than bungling performances of Schumann, which tend to encourage morbid brooding and sentimentality.

[Dr. Von Bülow's opinions are at all times entitled to respect, even though it is not possible to agree with him completely.—Ed. M. M. R.]

## Foreign Correspondence.

### MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

September 5th, 1880.

In the absence of musical doings in Paris, the following translation of "*La Musique en Russie*" from *La Revue et Gazette Musicale de Paris* may not be unacceptable to the readers of the *Record*, more especially as Russian music is at this moment a subject of interest to all lovers of the art of music.

The name of Rubinstein is well known in the two hemispheres; a universal artist, a "cosmopolitan," as he says of himself, his talent is only Russian on some sides, and in an intermittent manner.

The musical activity of Rubinstein embraces many forms of art. He presents himself to the public sometimes as a pianist, sometimes as a composer, sometimes as an orchestral conductor. His fame as a great virtuoso has preceded his fame as a composer, and has not a little contributed to establish and propagate

\* It may be well to explain the meaning of these expressions to the English reader, to whom they may not be as familiar as they are to the German ear. They were first used by Schiller in his famous "Essay on Sentimental and *Naïf* Poetry," the former as designating the subjective, conscious character of most modern, the latter as illustrating the objective, spontaneous nature of the ancient and some of the modern poets.

† When a romantic school of painting arose under Overbeck, there already existed one of poetry—its followers showed a marked, nay, almost exclusive, preference for evangelical subjects, and were therefore called "Nazarenes" in contradistinction to those of Cornelius' school, to whom the term "Greeks" was applied.

‡ There are, of course exceptions, e.g., Schumann's Pianoforte Concerto, without doubt his best work.

the latter. Rubinstein the composer has often been applauded, thanks to Rubinstein the prodigious pianist.

Rubinstein began to compose at a most tender age in all styles and with unheard-of facility. In this respect he is a true child of the age—of the age of railways, of telegraphs, and of telephones. Of his first operas, *Les Chasseurs de Sibirie*, *Fomka douirat chok* (*Fomka l'Idiot*), *La Bataille de Koulikowo*, &c., no trace is left. It is only since a few years ago that *Le Démon* and *Les Maccabées* have been noticed by the public.

One peculiar trait of this artist is, that he succeeds better in the Oriental style of music than in any other. The best part of his originalities are drawn from the Oriental scale, and in consequence of the picturesque harmonisation of his melodies.

A few months ago a Russian opera by Rubinstein, *Le Marchand Kalaschnikoff*, was given in St. Petersburg, and in Hamburg an opera entitled *Nero*.

Tchaikowsky has more than one point of resemblance with Rubinstein—he is prolific in all styles; his fecundity is inexhaustible, and his productions are often unripe. He is a composer of remarkable talent, nearly a master in chamber and symphonic music. He would have also had a most brilliant career in dramatic music if he had been more severe towards himself, and if he had reasoned better with his tendencies and system of composition.

Tchaikowsky possesses a great facility for melodious invention. His themes are for the most part charming; they lack power and grandeur; but their elegiac, melancholy, and dreamy character is very attractive, and the phrasing which their author affectionates gives to them a certain hidden individuality. Modern harmony with its delicacies and hardiness has no secrets for Tchaikowsky. He treats it *en maître*. He may be reproached for the too frequent employment of the chromatic *genre*, which communicates a certain unhealthiness to his harmonies. He likes the polyphonic, and often makes use of it, occasionally to the detriment of the principal thought and *ensemble* of the work.

In Russia composers, as well as people, have ever shown a great predilection for vocal music. This is why romances—and vocal chamber music—are very popular in that country, and a crowd of musicians have exercised their melodious invention on this *genre* of composition.

The father of Russian romance and the founder of the opera is Michael Glinka. It is true that many romances have been written before him; it is not to be denied that his predecessors have been men of talent, such as Alabiéff and Varlamoff, some of whose melodies are distinguished by real qualities and true national colouring; but amongst all these forerunners of Glinka the *technique* has been too feeble. All have been amateurs rather than musicians, and consequently incompetent to give a solid basis to this kind of music.

Dargomijsky has surpassed Glinka in his romances.

Dargomijsky is—if one may express oneself thus—a musical psychologist.

The best of the vocal pieces written by Dargomijsky have 'up to the present no rival in Russian musical literature.

Balakireff is a musician of the first order—an inexorable judge of his own compositions, and possessing a thorough knowledge of musical literature, ancient and modern. Balakireff is more especially a symphonist.

Rimsky-Karsakoff is a composer whose romances have an altogether special character. Most of his *morceaux* are descriptive romances, admirable landscapes painted with the most attractive musical colours.

Borodine again is a symphonist.

Borodine is an extensive melodist, passionate and facile and at the same time a delicate harmonist. His themes are accompanied by much taste, and new and piquant mannerisms.

The names of Moussorgsky, Davidoff, and Napravnik may also be signalled.

#### MUSIC IN NORTH GERMANY.

LEIPZIG, September, 1880.

We have very little to report this month, for our concert-rooms are, and remain, closed until the beginning of October.

Most of our principal opera singers are out of town; their

places have been supplied by visiting artists (*Gäste*). A single novelty, a four-act opera, *The Northern Light* (*Das Nordlicht*), by Pfeiffer of Vienna, received only two representations, the second of which we attended, and must candidly confess our regret at so much lost time. Both the poetry and music of this opera are so frivolous that, on the one hand, we cannot understand the board of directors undertaking such a work; on the other, we lament the consequent waste of labour, both as regards stage and orchestra, in preparing an opera of which even the mechanical merits would not satisfy the most moderate demand.

All former pupils of the Leipzig Conservatorium will learn with regret of the death of the well-known and far-famed piano-teacher, Ernst Ferdinand Wenzel, who died August 16th, 1880, after a protracted and painful illness which had for many months kept him confined to the house. He was born in 1808 in Waldorf, and had been for many years a celebrated professor in the Leipzig Conservatorium. On account of his friendship with Schumann and Mendelssohn, as well as on account of his own intellectual individuality, he was one of the interesting "lions" of the Leipzig musical world. He will be regretted by all who knew him.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, September 12th, 1880.

FOUR weeks have elapsed since the Opera reopened, to the particular delight of the travellers—who, however, might be somewhat astonished to hear so many *Gäste*. These had been engaged during the last directorate, to replace our own singers, who were liberally provided with holidays. The following singers were heard:—Herr Emil Kraus, from Cologne, formerly a member of the Hofoper; Fr. Louise Meisslinger, from Wiesbaden; Herr Schrötter, from Brunswick, who about nine years ago appeared in Vienna, and was regarded as a very poor singer; Herr Decarli, from the Hoftheater in Dresden; Fr. Prohaska, from Mannheim. Herr Kraus, a real musically-instructed singer, was heard as Don Pizarro (in *Fidelio*), Wolfram, Tell, and Telramund. He pleased the most in the latter rôle. His voice has lost a good deal of its former metallic ring; he is somewhat too restless in his acting; but, on the whole, the result of his *Gastspiel* was satisfactory, and he may perhaps one day return with honour to the Danube, sure of a reception which no singer can forget. Fr. Meisslinger performed *Fides* twice, each time proving herself only a second-rate singer, with some good qualities. Herr Schrötter has become a tolerable Wagnerian singer; his figure is imposing, and just such as is well fitted for the part of a Tannhäuser or Lohengrin. He pronounces his words well, and acts with spirit; but his voice has little charm, and is too weak for the work put upon it. Lohengrin was his better rôle. A third—Robert—was announced; but the singer found it advisable to become "indisposed" the same day. Herr Decarli began and ended with Sarastro. He was really ill, and with the remembrance of a Rokitsansky fresh in the memory, he pleased but little. Fr. Prohaska appeared as the Königin der Nacht, Isabella, and Philine. She tried her best, but that best was not good enough for a first-rate stage. *En passant*, we shall hear now some more singers, such as Mme. Tremelli, who is anxious to give proof of her progress since leaving Vienna, where she was better known as Fr. Tremmel. Her rôles will be Amneris and Fides, and perhaps a third one not yet named. The American singer, Miss Clara Louise Kellogg, being on a visit in Vienna, has been invited to sing on some evenings. She is said to perform Leonore (*Troubadour*) and Philine, both in Italian, and the latter also in German. As a singer of great reputation, and new to our theatre, she may be welcomed in advance. Herr Peschier, from Wiesbaden, who pleased much as Count Almaviva last year, is engaged from October next, and will shorten the interval by singing a few times.

Many novelties and new arrangements are in view, which at least give proof of the best intention of the new government. The new opera by Gounod will begin the season of novelties; another by Brüll—*Bianca*—which was produced in Dresden, and now remodelled, will follow; Schubert's *Alfons und Estrella*,

likewise is on the list. Cherubini's *Medea*, not performed for about half a century in Vienna, will be another novelty. I will be conducted by Herr Hans Richter. It is also intended to arrange an Italian season in the spring, not with "stars," but with a good working company. New or little-known operas at the same prices as the German representations will be offered. Leave of absence for the German singers will be granted during that period—a change of great importance, for hitherto the arrangements have been the cause of many embarrassments, as the whole list of artists could never be secured for a perfect performance because of the holidays granted.

Operas performed from August 15th to September 12th:—*Fidelio*, *Faust* (three times), *Prophet* (twice), *Tannhäuser*, *Zauberflöte*, *Tell*, *Lohengrin* (twice), *Goldene Kress* (and the ballet *Dyellah*, both twice), *Robert* (twice), *Wasserträger* (and the ballet *Coppelia*), *Mignon*, *Hugenotten*, *Afrikanerin*, *Weisse Frau*, *Aida* (twice), *Nachtwandlerin*, *Romeo*, *Glöckchen des Eremiten*, *Lucia*.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—As most of your readers will probably be acquainted with the nature of the ordinary *vox angelica* stop on a good organ, called also *voix celeste*, *unda maris*, &c., it may interest them to know that it is possible to obtain a very good imitation of this stop on an American organ. On a real organ, the wavy sound is produced by tuning one of the ranks of pipes of small scale and delicate quality slightly sharp. On an ordinary Estey, all that is necessary to obtain the required quality is to wrap round the viola stop a few india-rubber bands, or by other means prevent it from returning completely into its socket, and having drawn out the violetta stop, beats will be heard of intensity varying with the amount of viola stop brought into play. About a sixth of an inch or less is ample for the production of beats, and this space should be occupied by elastic bands, which have the advantage of being compressible, so that when required the viola stop may be completely sent home, when beats will cease.

The effect produced by these means is in some measure superior to that resulting from the use of the *vox humana* or fan, for the time, but the ear soon wearies of it. The best and most beautiful effects are obtained by using the combination after a *forte* passage. The principle can be applied to ordinary harmoniums with little difficulty, but the results are not so satisfactory, owing to the harsh tone of these instruments.

On an Estey organ the combination for the *unda maris* effect is flute in treble, and viola and violetta in bass, the viola being slightly opened to produce the wave interference. With these stops it is, of course, necessary to play an octave lower than usual.

Yours truly,

GEORGE RAYLEIGH VICARS.

Woodville House, Rugby.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Your readers are indebted to you for a masterly exposition of what ranks among the greatest works of Hector Berlioz—his *Damnation de Faust*. I read it with all the greater interest from having been personally acquainted with the composer, and from having been able to appreciate his music some forty odd years ago, when performed at the Paris Conservatoire, under Habeneck, only to be treated in common estimation as music gone mad. It was then, indeed, "caviare to the multitude."

It may be thought cold comfort to a man of genius to have to look forward to posthumous appreciation only, even so genial as yours; but it is an encouragement after all, to as many as are thoroughly wrapped up in their art—who cultivate art, not for the sake of ephemeral praise, but for the sake of art. And you have done your share in affording it.

But my object in writing is to back you up in your refusal to join in with common opinion about the triumphal demon-shouts and the "Ride to the Abyss." They are thought extravagant, overdone, music degenerated into noise.

Now I am quite ready to admit that it is possible to outstep the limits of pleasurable emotion in music as well as in tragedy, as Shakespeare himself has done in *Lea*, by the tearing out of Gloucester's eyes. But in this instance I say emphatically *no*. There is no extravagance but what is congruous to the occasion.

Much, of course, depends upon the temper of the listener. I would ask the objectors to study certain verses written by one

Dante Alighieri—lines as fearful in sound as in sense, *non mortale sonantes*—to get them off by heart, thoroughly to imbue their minds with them; and then, if lucky enough to get the chance, to go back and hear again. It cannot be a rash assumption that Berlioz had the very words burned, as it were, into his brain, when picturing the thoughts in sound.

"Quivi sospiri, pianti ed alti guai  
Risonavan per l' aer senza stelle,  
Perch'io nel cominciar ne lagrimai.

"Diverse lingue, orribili favelle,  
Parole d' orrore, accenti d' ira,  
Voci alte e fioche, e suon di man con elle

"Facevano un tumulto al qual s' aggira  
Sempre 'n quell' aria senza tempo tinta,  
Come la rena quando 'l turbo spira."

One word as to the libretto. It seems to me that out of two versions of the story Berlioz has chosen the more deeply poetical view, grotesque though it be, of the catastrophe. The headlong ride to the Devil, the abstrusely learned scholar fooled and goaded on by the tempter's cunning play upon the remnant of those better feelings which, in a weak moment, he had abused; "coming down a cropper," after hunting parlance, into the bottomless pit, while believing himself to be on the way to the rescue of his victim—surely this has deeper import than the other version of the story, which, after the fashion of modern melodrama, makes everything pleasant to everybody at last, excepting to the arch-fiend himself.

HUGH CARLETON

East Ella, Cintra Park, Upper Norwood, Sept. 18th.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Your correspondent, "Francesco Berger," takes upon himself to "correct" my statement in the August number of the MONTHLY MUSICAL RECORD to the effect that *Crispino e la Comare* is by Federico Ricci, the uncle of the composer of *Cola di Rienzi*. Inasmuch as he states precisely the same thing (for the co-operation of Luigi Ricci, sen., and the additional details your correspondent gives do not affect the main question) I beg to say that, so far from correcting, he has simply repeated and confirmed my statement.

Yours faithfully,

C. P. S.

## Reviews.

*Our Favourite Tunes* (Unsere Lieblings-Melodien). A Collection of Melodies Ancient and Modern. Arranged for the Pianoforte by CORNELIUS GURLITT. Op. 105. London: Augener & Co.

A COLLECTION of the most popular tunes—English, Irish, Scotch, French, German, Russian, Danish, Sicilian, Italian, Polish, and others—in all some seventy-three short airs, arranged in various degrees of difficulty, some that the veriest beginners can conquer, others that require a little measure of ability, or, at all events, an acquaintance with the key-board of the piano, and all making home music of the most agreeable sort. The well-known power of the arranger, and his happy facility for making his labours interesting, has not deserted him in the present case, and the little book of favourite tunes has all that can recommend it to be received as a favourite collection.

*Third Sonata for the Pianoforte*. Intended as a Preparation for the Study of the Sonatas by the Great Masters. By STEPHEN HELLER. London: Forsyth Brothers.

THE value of Heller's sonatas for educational purposes has long been admitted. Their publication in the present form will, if it does not add to their value, at all events recommend them to a large class of teachers and students who may not have made extensive use or acquaintance with them. The fingering and needful editorial remarks have been supplied by Mr. Charles Hallé, whose long experience as a performer and as a teacher has given him the power to know what is needed by the student, and has empowered him to furnish such help as would guide to the right appreciation of the classical style of writing.



*Sailors' Songs*, for Pianoforte. By F. HERMANN. London: Augener & Co.

THE thirty melodies here brought together, and arranged in a simple form for the pianoforte, have long since established themselves as favourites with those who can enjoy good melody, even though they do not care for the charms or perils of a seafaring life, to which many of the songs allude. Those who can appreciate the sentiments the words refer to, will find a double pleasure. The majority of the airs have become national, and as they are only a very few out of a large store of wealth of this kind which the English possess, the publication of this and like collections will show more than mere words the fallacy of the ridiculous statement that the English have no national tunes. If such a book as the present can find its way abroad it will silently, but eloquently, refute such a statement. If proper encouragement be given to this selection of English airs, it might be worth while for the compiler to make another search into English musical literature of this sort, and he will find that nearly every class has a store of ditties, if not quite so extensive as the "sailors' songs," then certainly as interesting as far as they go.

*Albion, and Shades of Evening*. Pieces for the Pianoforte. By FREDERIC N. LÖHR. London: Forsyth Brothers.

THE first of these is an arrangement in fantasia form of two English melodies—"The Banks of Allan Water" and "The Vicar of Bray," songs of sufficient contrast in character to serve the needs of the design. The second melody is better known as "Isle of Beauty, fare thee well." Each piece requires the exertion of some special skill to perform it properly; and, but for the fact that there is already a good supply of music of the transcription kind to which the pieces belong, they might be acceptable, for there is some degree of taste, if not of talent, shown in the construction.

*Dances Bohèmes*. Pour Piano à quatre mains. Par JOSEF LÖW. London: Augener & Co.

PIANOFORTE duets which commend themselves to the better sort of players are not so plentiful but that a hearty welcome should be accorded to every attempt to swell the number. The two dances in the present publication—one in G, the other in D minor—are replete with those characteristics which always make music of the gipsy style so fascinating and pleasing. As pianoforte studies they are invaluable, and as pieces out of which much artistic capital may be made, both teachers and players will not grudge to offer them a kindly and favourable greeting.

*Handel Album*. Containing Extracts from Instrumental Music by Handel, now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book VI. London: Augener & Co.

THE Bourrée for the Seventh Organ Concerto, the Arietta "Vieni, O Cara" from the opera of *Agrippina*, the Fugue in E minor from the Fourth Suite de Pièces for the Harpsichord, and the Rigaudon from the overture to the opera *Ariodante*, are the pieces contained in the latest number of this valuable work. In this part there is no diminution of the care which was exhibited in the former numbers of the collection, but the like excellence which distinguished the work at the outset appears to be maintained with equal quality. The whole series will form a valuable work for the organist, and no mean help to the Handelian student, for the pieces have been chosen in such sort as to exhibit the genius of the great composer in many and varied aspects; and Mr. Best's special knowledge of the organ has enabled him to place the works before the musician in a pleasing and instructive manner.

*Three Allegrettos* for the Organ. By C. WARWICK JORDAN, Mus. Bac., Oxon. London: Novello & Co.

IF there is no very large amount of invention and originality in either of the melodies written by Mr. Jordan for the organ,

there is a considerable degree of feeling and taste in the arrangement of all, and a large respect for the beauty of form in each. The first will probably be accounted by many as the best of the three, but all will find admirers, as they deserve to do, for they are neatly written, well laid out for the instrument, and of an effective, not to say fascinating and ear-haunting character.

*Compositions for the Organ*. By J. C. TILEY, Mus. Doc., Oxon. London: Augener & Co.

ON a former occasion the attention of the readers of the MONTHLY MUSICAL RECORD was called to the first series of pieces comprised under the general title given above. Four more works have now been added to the list, and the good opinion of the merits of Dr. Tiley as a writer for the organ already expressed is confirmed and strengthened by them. These are four fugues, and they are exceedingly cleverly written, and for all that the form is in itself restricting and necessarily confines the mode of utterance to particular limits, there is a special ease and even a grace in the treatment, which affords a pleasing evidence of the fact that the art of writing a fugue agreeably and well is not yet lost. The ingenuity of the counterpoint and the perfect skill with which subjects are treated cannot fail to extort admiration even from those who, in obedience to modern manners, affect to despise the value of fugue writing. The works may be spoken of collectively, although they deserve to be studied individually. The first fugue—in D minor—is in four parts with one subject and its proper answer; the second is in E minor, and has two subjects, also for four parts; the third is in E flat, and has three subjects; and the fourth is in F, with two subjects. The ingenuity with which these themes are worked out is most admirable, and the student will be further helped in his study of the construction by the author having carefully marked the entry of the several subjects as they occur, whether in ordinary or in their augmented forms. As organ pieces, they are likely to be very effective. The player can use what combination of stops he pleases, or whatever he may possess; the result in any case will be the highest commendation for the skill and craft of the author who could invest what it is now too much a fashion to call the "dry bones" of music with so much special interest.

*Classical Violin Music* of the Old Masters, arranged or Violin and Piano by F. HERMANN. London: Augener & Co.

THE first sample of the series is an Adagio and Allegro of Corelli, with the old figured bass arranged for the piano. It is so well done, so capably adapted for the avowed purpose by one who seems to be thoroughly *au fait* at his task, and to be supported by a perfect knowledge of what is needful, that not only this, but the remaining numbers, which are equally carefully done, will be gladly welcomed by professionals and amateurs alike in search of effective duets. Tartini's Pastorale, an Etude of Campagnoli, and a "Rondo sur un Air Moldavien" by Baillot, with the Corelli piece, represent a tolerably wide range of time, and include what may fairly be called the chief points of violin-playing development during a long range of time, which ought to bring an interest all their own, even if they be only regarded as separate pieces. Taken in conjunction with each other they are historically valuable—independently of the merit of the present arrangement—and it may be hoped that, if they are as successful as they deserve to be, the series may be followed up by selections from the lesser writers who fill the gaps of time in and between the periods represented by the several names already chosen.

*Chorus of Spirits floating over the Waters* (from the German of Goethe). Eight-part Choruses for Men's Voices, composed by FRANZ SCHUBERT. Op. 167. London: Augener & Co.

THIS work, which was performed in public for the first time at the Opera-house in Vienna on March 7th, 1821, was written some time in the preceding year. It was dedicated to Dr.

Leopold von Sonnleithner by the publisher, Spina, in 1858. Furnished with an accompaniment of strings only, it is a most stirring chorus for male voices, the vocal parts being effectively written for a large body, even though some of the rapid florid bass passages might require to be sung with special clearness and distinctness. For large choral societies where men's voices only are available, and where the spirit exists to work well and fairly to secure a good result, the chorus would prove a boon. Goethe's words have been fairly imitated, and on the whole are singably arranged. There is a plentiful scarcity of works for male voice choirs, and it may be hoped that the present is the first of a series of reproductions for English musicians of the many things for men's voices which Schubert has written. There are the three quartets, Op. 11, dedicated to Josef Barth; there are others, Op. 16 and Op. 17; there are also Op. 28, Op. 52, Op. 64, Op. 102 (a quintet); there is the "Widerspruch," published on the day of Schubert's funeral; there is the "Nachthelle," Op. 134; the "Ständchen," for alto solo and chorus; Klopstock's Battle Song, Op. 151; a Drinking Song of the 14th Century, Op. 155; the "Nachtmusik," Op. 156; "Im Gegenwärtigen Vergangenes," of Goethe; "Das Leben," by Wannovius; the "Nachtgesang im Wald;" "Lob der Einsamkeit;" and "Mond und Grab," by Seidl; any or all of which are good enough to be adapted to English words for the benefit of English singers.

*A Wet Sheet and a Flowing Sea.* Chorus with Instrumental Accompaniment. Music by F. E. GLADSTONE, Mus. Doc. London: Novello & Co.

THIS work, composed for and dedicated to the Highbury Philharmonic Society, is of such sterling merit that it will be remarkable if it does not find its way into favour with all other choral societies. The edition under notice is arranged for voices with a pianoforte accompaniment, and it is easy to see how effective it would be with the addition of orchestral colouring, which has been furnished for it. It is treated with great dramatic power, and has such an amount of *swing* that the result would be most captivating as well for singers as for hearers. But it is not only a mere melody well harmonised: there is also a large amount of scholarship shown in the construction, and exhibited in such a manner as is calculated to delight the student as well as to give a special piquancy to the voice parts. The passages of imitation introduced mark the difference between mere part-song writing and skilful design, and good as Dr. Gladstone's ideas usually are, this may be counted as among his best efforts.

*I Prithee Send me Back my Heart.* Canzonette. Words by Sir JOHN SUCKLING. Music by MAUDE VALÉRIE WHITE. London: Stanley Lucas, Weber, & Co.

THE quaint words of the old author, and their somewhat forced but witty conceits, have been most agreeably wedded to fitting music in this case. It is not a mere song with a tuneful and rhythmical melody, but a thoughtful and well-designed musical setting, worthy of being considered as much a classical production as the words are by many counted to be.

*Lieder und Gesänge.* Von GEORGINE SCHUBERT. Dresden: L. Hoffarth.

ONE of the songs out of this collection of compositions is arranged as a duet for two voices, to the words "Ich möcht' ein Lied dir singen." It is very melodious and bright, but the compass of the first part, reaching to a natural in alt, places it somewhat out of the reach of ordinary amateurs, who might otherwise like to make acquaintance with it, and as it is only of modest pretensions and length, it is not likely to find its way into concert programmes. It might, therefore, be advisable to have some regard to the qualifications of amateurs, and print an edition in a lower key.

*Dictionary of Music and Musicians.* Part XI. Edited by GEORGE GROVE, LL.D. London: Macmillan & Co.

THERE are comparatively few articles in this eleventh number of the Dictionary, the greater part of the articles contained in it,

extending from Opera to Palestrina—the first of which is ended, the second begun—requiring some amount of space; Opera, Oratorio, Orchestration, and Organ, in themselves taking up no little room. They are each and all most ably written, interesting and instructive. It seems scarcely possible that the work can be concluded in another part according to the original intention, more especially if it is intended to supply some of the more serious of the omissions in the work, to say nothing of remedying such defects as must have already suggested themselves to the editor, therefore the work is stated to be in three instead of two volumes. There must be an appendix as a part of the third volume, even if it be only a short one, and therein it may be hoped that some account of the Bononcini's, not to be found in the body of the work in the proper place, will be included, if only for the enlightenment of those who hear or quote Swift's ungenerous quatrains concerning Handel and his rival. Some space might perhaps have been gained by the omission of the catalogue of the contents of the Orpheus collection of part-songs, &c., more especially as the work is neither rare, dear, nor unattainable. The case is different with the list of anthems collected by Page and given in his biography; for the time is not far distant when all things relating to English church-music of the time before the first half of the present century will become as great a matter of curiosity as it has been of wonder.

#### MINOR ITEMS.

*Novellette, ana Scherzo*, for the Pianoforte, by ROBERT SCHUMANN. London: Augener & Co. Few works are better known to the admirers of Schumann than these two elegant and artistic pieces. It is therefore superfluous to praise that which all the world approves. All that can be said of the publications in their present form is that they have had the advantage of careful revision from the experienced hand of Mr. E. Pauer, and this would be a recommendation of their fitness for teaching purposes, even did they possess no merit of their own.—*Original Compositions for the Harmonium*, by SCOTSON CLARK. London: Augener & Co. Mr. Scotson Clark has arranged his lively and spirited, quaint and old-fashioned "Gavotte de la Dauphine" for the harmonium and also for organ, with pedal *obbligato*; and as the majority of his works are sufficiently fascinating in character to command admiration and attention, there is every reason to believe that, with the means now at hand, they will become popular in their new forms.—*Operatic Duets*, for Harmonium and Pianoforte, by JOSEPH LÖW. London: Augener & Co. *Martha* is the opera chosen for the latest theme for a duet, and the two instruments which are written for have their qualities well shown forth. The pianoforte part is not difficult, neither is that for the harmonium, and the two together are so employed that they "discourse most excellent music." All the chief melodies are introduced in this fantasia, and the operatic duet thus furnished will serve both as an agreeable concert-piece or as a means for utilising profitably some spare hours at home.—*The Brooklet*, four part-song, music by J. L. HATTON. London: Augener & Co. Choral societies will be glad to add this elegant little piece of harmony to their repertoires, for it is easy to sing, charming in phrase, effective in harmony, and altogether of a very fascinating character.—*Nicene Creed, Magnificat, and Nunc Dimittis*, composed by J. L. HATTON. London: Augener & Co. In these examples of the church-music of the well-known composer, there may be observed the one excellent gift of melody which has always characterised his productions, and which still remains with him in undiminished power. The part-writing is excellent, because it is purely vocal, and although the old form of church style is preserved—that is to say, the several sentences in the Canticles and the Creed are not broken up into separate, or detached, or independent movements—it is not likely to be the less welcome with those who delight in the solemnity of simplicity in church-music.—*A Brief History of Mr. Henry Leslie's Choir*, from its Formation to its Dissolution. By F. A. BRIDGE. London: F. A. Bridge. As a literary production, Mr. Bridge's account of the choir has no pretension to high merit. It is a simple tale, simply told, and for the record of facts it contains will doubtless be welcomed by those who desire to be reminded of the existence of a once-famous choir.

## Musical Notes.

THE season of the Saturday Concerts at the Crystal Palace will begin on October 9th, under the direction of Mr. Manns, with a programme of the character now so well known and esteemed. Several works of interest are provided during the course. Among others, the *Harold in Italy* of Berlioz, entire, a new, or at all events an unheard, work by Goetz, with many other works by native and foreign writers. Mr. Henry Gadsby's new cantata, *Columbus*, will be presented here for the first time. The words, written by Mr. W. Grist, have been already translated by the author into German, and it is said that he even intends to attempt versions in French and Italian. For the convenience of those who attend the concerts regularly, a guinea season ticket has been issued to admit to the side seats of the concert-room. This change will probably be welcomed as a boon by those who are now called upon to pay each time they attend. The excellence of the concerts, unique of their kind, at least in England, leads to the hope that the patronage will be sufficiently encouraging to justify the directors in carrying them on with undiminished power without pecuniary loss to themselves.

MR. FOUNTAIN MEEN opened a new organ on Sept. 2nd, at Camberwell, which had been presented to the Camberwell Green Chapel by Mr. G. Keen. He performed a selection of music most successfully, and was assisted by Mrs. Worrell and Mr. Forrington as vocalists.

"How can the Musical Education of the Middle Classes be improved?" is one of the questions to be asked and discussed at the Edinburgh Social Science Congress on October 6th and following days. It may be hoped that some one will be present who can reply satisfactorily to the query.

A NEW cantata entitled *The Raising of Lazarus*, by M. E. Doorley, was performed at Barbados on August 24th, with great success. According to the local accounts the work contains much that is meritorious. There was a second performance at St. Leonard's Church on Friday, the 27th, when the Lord Bishop of the diocese (Dr. Mitchinson) honoured the composer by conducting it himself.

THE following works will be performed by the Plymouth Vocal Association, under the conductorship of Mr. F. N. Löhr, during the coming season (fourteenth):—*Stabat Mater* and miscellaneous, *Messiah*, *Lily of Killarney*, *Naaman*, and a performance in Lent. This society has given just sixty high-class concerts drawn from the following repertoire:—*Elijah*, *St. Paul*, *Hymn of Praise*, *Midsummer Night's Dream*, *Judas*, *Messiah*, *Samson*, *Israel in Egypt*, *Solomon*, selections from *Handel*, *Acis*, *Calvary*, *St. Peter*, *Creation*, *Joseph*, *St. John the Baptist*, *Weber's* and *Rossini's Mass*, *May Queen*, *Ancient Mariner*, *God*, *Thou art Great*, *Lord of the Isles*, *Faust*, *Maritana*, and various miscellaneous concerts. These works have been rendered with a full orchestra, and with London artists.

LIVERPOOL.—The twelfth annual Children's Festival of Sacred Song was given at St. George's Hall on the 10th inst., in presence of an immense audience, an item of great interest being the first performance here of Rheinberger's cantata, *The Daughter of Jairus*, which was sung by the juvenile choir with marked effect, though in one or two numbers the huge organ proved to be seriously out of order, causing much annoyance to the auditory as well as trepidation to the youthful choristers engaged. The cantata had been carefully prepared by the conductor, Mr. J. B. Clarke, and it was felt that the introduction of music of a high class, united to a coherent story, was a step in the right direction, and greatly needed in these annual gatherings of the young.

MR. W. LEMARE announces a series of four concerts, at which the following works will be performed:—*The Creation* (an oratorio), Haydn; *A Song of Victory* (sacred cantata), F. Hiller; *Preciosa* (an opera), C. M. von Weber; *Loreley* (an unfinished opera), Mendelssohn; *Stabat Mater*, Rossini; *The Prodigal Son* (an oratorio), A. S. Sullivan; *Samson* (an oratorio), Handel.

LEEDS TRIENNIAL MUSICAL FESTIVAL, 1880.—The performances are to be given in the Town Hall, Leeds, on Wednesday, Thursday, Friday, and Saturday, October 13, 14, 15, and 16. It is hoped that the Duke of Edinburgh, who is the President, will be present. The conductor engaged is Mr. Arthur Sullivan, and the organist is Dr. William Spark, with Mr. Jas. Broughton as chorus-master. There will be a band and chorus of 425 performers. The works promised are:—

*Elijah*, with Messrs. Albani, Osmond, Fatey, and Trebelli; Messrs. Maas, Cross, and King, as principals.

John Francis Barnett's cantata, "The Building of the Ship," Mozart's Symphony in G minor, and a miscellaneous selection.

Beethoven's Choral Symphony (No. 9), W. S. Bennett's "May Queen," Mendelssohn's 114th Psalm, &c.

Handel's "Samson."

Sullivan's new cantata, "The Martyr of Antioch," Beethoven's Mass in C, and Schubert's "The Song of Miriam."

On Friday and Saturday afternoons there are to be organ recitals by Dr. Spark, to which Festival ticket-holders will be admitted free.

On Friday evening, Bach's cantata, "O Light everlasting," Symphony by Raff; Mendelssohn's "Loreley."

And on Saturday morning, Spohr's "Last Judgment," Haydn's "Creation" (Parts 1 and 2), Finale from Handel's "Utretch Jubilate," will be given. Miss Williams and Messrs. Lloyd, Henschel, and King, are also engaged.

## ERRATUM.

In the second line of the treble of Sir W. Sterndale Bennett's Canon given in last month, the first note G should be sharpened.

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